



an occasional
publication of the
Mid-Atlantic Regional

Archives Conference (MARAC)

the mid-atlantic archivist

Volume 5 Number 1

1977
January 1976

MARAC Spring Meeting

Atlantic City, popularly regarded as the mecca of convention goers, will host the spring 1977 meeting of MARAC. Current plans call for sessions and workshops on May 13 and 14, with an optional third day (May 15) being proposed for tours of the city's historic environs. The gracious Marlborough-Blenheim Hotel, still as elegant as it was in the city's heyday, will host the affair. (To quote a recent New York Times article, "it is a barely believable experience to walk a few steps from the pinball machines and foot-long hotdogs and step into the vast Turkish-carpeted silences of the Marlborough-Blenheim."). Double occupancy rooms will be provided at \$15.50 per person daily and single rooms at \$25.00 per person, and hotel parking is available for \$2.00 a night. Group luncheons are scheduled.

While the Program Committee works diligently in its sphere, the Local Arrangements people are not standing idly by. A suggestion to hold the Saturday meetings at the nearby reconstructed village of Smithville, whose fine restaurant enjoys a reputation in New Jersey as well as adjacent states, is being seriously considered. The outdoor types among you may get the opportunity to limber up for the day's events by joining an early morning bicycle tour of the boardwalk. If that sounds too strenuous, Sunday's pace is guaranteed to be more relaxing, with visits to the restored Victorian architecture at Cape May and the Atlantic County Historical Society at Somers Point in the offing. Whatever plans are ultimately adopted, we'll defy you to say you had a dull weekend!

For the uninitiated, few American towns can boast of a story as fascinating as Atlantic City's. One cannot deny that it represents the ultimate in American resort history. Theodore Roosevelt once noted that "a man (and presumably a woman) would not be a good American citizen if he did not know of Atlantic City." To an America busting out of its Victorian corset, the President's remark was not all bull. A curiously simultaneous mixture of its most vulgar depravity and its highest aspirations, Atlantic City touched the pulse of turn-of-the-century America. To many who visited the legendary resort, it was unquestionably the eighth wonder of the world.

Established in the 1850's to attract the urban masses unable to afford expensive Newport vacations, Atlantic City's success soon overwhelmed even the wildest dreams of its promoters. While most of its early clientele were drawn from Philadelphia, the "queen of the coast" exuded a remarkably national character. To that end, the city's streets were named after the various states, as any player of "Monopoly" can attest. Some of the foremost characteristics of today's seaside resorts were Atlantic City "firsts" - the boardwalk, the picture post card, salt water taffy - and the hotels lining its beach front were among the most luxurious in the world. The boardwalk of the 1920's became a "second Broadway" and could point to more theater openings and top stars than its Manhattan namesake. During the following decade, the city and its boardwalk were the place to be, "where Broadway and Hollywood met to see and be seen; where statesmen and politicians met in secluded hotel rooms to conclude agreements which later would affect the life of the nation." And who, personal opinions aside, has not heard of the Miss America contest?

Today, Atlantic City is but a stagnant reflection of its former splendor. The resort ultimately fell victim to a transportation revolution which lured prospective visitors to more exotic places. While some of the elegant hotels remain, they are not the social barometers of past decades, and the once legendary boardwalk is not unlike any other along the Jersey coast. But change is in the wind. Last November, a controversial referendum to permit casino gambling in Atlantic City gained the comfortable approval of New Jersey's electorate. What this will mean in terms of the area's revitalization is still hotly debated, but it is questionable that a resort centered on gambling will recapture the aura of the half century between 1890 and 1940 when Atlantic City was "the playground of the world." More probably, it will hasten the end of that memory.

In his delightful book *By the Beautiful Sea*, Charles Funnell ends the chapter entitled "Fallen Lady" with a vignette depicting the clasp of a French-cuffed male and buttoned-gloved female hand. Briefly captioned "the autumn break-up -- they may never meet again," this moving Victorian reminder gently symbolizes the fate of the classic Atlantic City. The moral? Come to MARAC spring 1977 for what may well be your last chance to mingle among the vestiges of a world that fired the imaginations of an entire generation. Let's make this the best MARAC meeting yet! The boardwalk beckons you.

The mid-atlantic archivist is an occasional publication of the Mid-Atlantic Regional Archives Conference (MARAC). MARAC membership includes all interested individuals who live and work in the seven states of New York, New Jersey, Pennsylvania, Maryland, Virginia, Delaware, West Virginia, and the District of Columbia. MARAC seeks to promote the professional welfare of its members, cooperates with and exchanges information among individuals interested in the preservation and use of archival research and methodology, provides a forum for matters of common concern, is a clearinghouse for and an active participant in joint ventures and cooperative projects, and cooperates with other organizations having similar objectives. Individual membership dues are \$3.00 per annum. Membership is not open to institutions, but institutions may purchase subscriptions to the mid-atlantic archivist for \$3.00 per annum. Write: Mary Boccaccio, MARAC Treasurer, McKeldin Library University of Maryland, College Park, MD 20742. Items submitted to maa should be single spaced, no indentation, in columns 4 1/2" wide, written on pica type, double spaced between paragraphs.



Editorial Staff:

Don Harrison
Mary Boccaccio
Bruce Ambacher
Martha Ross



DEATH OF A. OTIS NEBERT, JR.

The death of A. Otis Nebert, Jr., October 9, 1976, deprives the archival profession of one of its most capable and best liked personalities.

Born September 22, 1930, Otis was graduated from Abbeville High School in 1948, earned a B.A. in Social Science Education at the University of Southwestern Louisiana in 1951, and both an M.Ed. and an M.A. in History at Louisiana State University in 1958. Otis taught at Erath High School, LSU, Southeastern Louisiana College, Port Allen High School, and Nicholls State University. Otis served part-time as Archivist of the Roman Catholic Diocese of Baton Rouge, 1964-1966, and as Director of the Archives and Records Service, State of Louisiana, 1966-1974. He was active in the affairs of the Society of American Archivists and was a founding member and first president of the Society of Southwest Archivists. He was also a member of several Louisiana historical societies. Between 1974 and his death he was the Director of the Center for Acadian Folklore and Culture at the University of Southwestern Louisiana in Lafayette. But he was best known as the State Archivist of Louisiana and active in State Archives Committees of the SAA. We'll all miss Otis.

MENDING BOOK AND DOCUMENT PAPER WITH LONG-FIBER JAPANESE TISSUE.

by

PAUL MUCCI



BOOKBINDER • PAPER CONSERVATOR

SUPPLIES AND TOOLS

METHOCEL A4C¹
METHOCEL A15C
ELVANOL, grade #71-30²
Rice or wheat starch powder³
Japanese long-fiber tissues
Polyester lining cloth, white, 18x22"
COSMOS blotting paper, white, 19x24"
MYLAR strips
PYREX-WARE storage containers, 3/4-cup (4)
Paste-making utensils
Light table or box (optional)
Window glass, taped edges, 20x24" (2)
Draftsman's ruling pen
Biologist's scalpel
Brushes:
 Pasting: Sable, flat, 5/8"; Sable, round, small
 Flattening: Sable, flat, 5/8"; 2" varnish
Bookbinder's blunt needle #0
Bookbinder's sharp needle #3/0
Blunt scribe (bone or hardwood)
Bookbinder's bone folder
Utility mat knife and steel straight-edge
Small weights (3)

ADHESIVE FORMULAS & PREPARATIONS

A. 0.75% methylcellulose sizing solution.
7.5 grams Dow METHOCEL A4C (Premium grade) in one liter of demineralized water.

To prepare: add 1 liter of hot water (80° to 90° C) to disperse 7.5 grams METHOCEL A4C powder. Then chill to 5° to 10° C until a clear solution is formed.

To use: it is ready to use as soon as it clears.

Note: The 0.75% methylcellulose sizing solution is used to outline and help separate the tissue and to prepare the tissue fibers that will overlap the torn-edge of the damaged paper.

The tissue is pulled along a scored and wetted line that corresponds to the configurations of the torn-edge. Pulling along a wet-line, contrary to pulling dry, ensures accuracy, facilitates separation and prevents tissue stretching. A methylcellulose solution is used for wetting because it also acts as a sizing agent--it strengthens the teased or extended fibers.⁴

- B. 5:1 rice or wheat starch paste plus a poly(vinyl alcohol)--PVOH--supplement.⁵

12 grams PVOH (Dupont ELVANOL #71-30) in 200 ml water.

To prepare: add 200 ml chilled water (0° to 5° C) to disperse 12 grams PVOH powder. Stir and gradually heat the mixture in a water-bath (80° to 90° C) until a clear solution forms. Add the hot PVOH to the paste roux, blend and proceed with the standard paste making operations.

To use: dilute 1/4-cup hot rice or wheat starch/PVOH adhesive with 40 to 50 ml hot water and blend thoroughly. Or,

- C. 5:1 rice or wheat starch paste plus a methylcellulose supplement.⁶

4 grams methylcellulose (METHOCEL A15C) in 200 ml water.

To prepare: add 200 ml hot water to disperse 4 grams METHOCEL A15C powder. Stir and cool to room temperature, and then chill to form a clear solution. Add the METHOCEL solution cold or at room temperature to a cooled paste. Make an additional 2% solution to have on hand for diluting the rice or wheat starch/methylcellulose adhesive.

To use: dilute 1/4-cup rice or wheat starch/methylcellulose adhesive with 25 ml METHOCEL A15C (2% solution) and 25 ml cold water. Blend thoroughly.

COMMENTARY

With the addition of either supplement the water-to-starch powder ratio is increased from 5:1 to 7:1. This 7:1 adhesive is diluted further for the mending techniques presented in this article. It is very important that you obtain a thorough blending of adhesive and the dilutant. It is best to dilute a rice or wheat starch/PVOH adhesive while it is still hot--using warm or hot water. Shake the mixture in the capped PYREX-WARE container to obtain thorough blending. With a cooled adhesive use cold water to dilute and a whisk, an egg beater or an electric blender at low speeds to mix.

The concentration of the adhesive and the method in which it is applied are important factors in determining the quality of a long-fiber mend. Although adhesive concentrations may vary for different kinds of papers and tissues, I have presented formulas suitable for use with USUMINO and most other long-fibered tissues.

The adhesive must be thin. This means a large proportion of water in the formula. However, a highly water-diluted adhesive can cause stretching and shrinking problems to both the tissue and the paper undergoing treatment. These problems can be reduced or eliminated if the adhesive is applied or transferred to the tissue in special ways and if the mend is dried carefully. To help remove excess adhesive and moisture you can brush-apply the adhesive while the tissue rests on a blotter. This method reduces water content, but direct brush applications might stretch the tissue fibers and cause distortions in the dried mend. The adhesive is not brushed directly onto the tissue in the preferred application technique. Instead, the tissue is used to absorb adhesive that has been brushed onto glass:

Apply a thin layer of adhesive to a small area of a sheet of ordinary window glass or plate glass. Lay the tissue on the pasted surface and gently tap it flat with your fingertips or a cotton tampon. After 5 or 10 seconds, lift the tissue with the aid of a probe (a sharp needle) and lay it in position on the damaged paper.

Another method for reducing adhesive and moisture contents is to paste only two of the three tissue pieces in a three-layer mend--the external pieces.

Because methylcellulose supplements may create more fiber swelling and distortions than adhesives with PVOH supplements, dilute them with equal parts methylcellulose solution and water to give the dilutant adhesive properties. Also, anytime you dilute a methylcellulose mending adhesive with water, you can use an 0.40 or 0.50% solution of magnesium bicarbonate, instead of plain water, to introduce an alkaline buffer.

Note: Do not boil a magnesium bicarbonate solution--the CO₂ will boil off and the mixture that remains will not make a usable paste or adhesive.

JAPANESE TISSUES

Tissues made of long fibers are required for the Florence mending technique. There are several Japanese tissues available that are suitable for long-fiber mending, and their names and the addresses where they may be purchased are listed at the end of this article. I prefer to work with USUMINO tissues because they are available in three thicknesses, with long fibers and a neutral to alkaline pH; however, they are moldmade (machine-made) tissues and consequently have a grain.

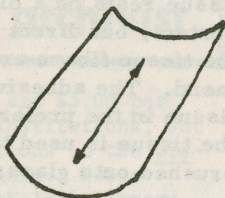
To test for fiber length draw a wet-line (using water or the methylcellulose solution) across your tissue sample with a brush or ruling pen. Pull the tissue apart along the line before it dries. Tease the loose fibers with your thumb and index finger. The tissue is suitable for long-fiber mending if 1/8- to 1/4-inch fiber ends predominate.

Grain, or prevailing fiber direction, should be considered because you may not know how the paper or tissue was manufactured and because some handmade papers and tissues might have a slight grain. Machine-made tissues and papers (including moldmade products) have a pronounced grain. Always check for grain before you use a new tissue. When mending a machine-made paper, be sure tissue grain runs parallel to the paper grain.

One way to determine grain is to apply a small amount of a water mist from a hand-operated atomizer and observe which way the paper curls.

It will curl around the prevailing fiber direction. Also, if a tissue or paper has a grain it will fold (with or without creasing) easier along the grain than against it. Alternatively, it will tear straighter along the grain than across it.

However, an ideal long fiber mending tissue would not have a pronounced grain--the fibers would be evenly distributed in all directions.



Japanese mending tissues usually have a smooth and a rough or toothy surface. For mending purposes the rough, possibly more porous, surface should be concealed within the mend. The harder, possibly less porous, smooth surface should form the exterior faces of the mend. (In order to accomplish this objective, you must outline, paste and attach the tissue pieces in a systematic manner.) One way to distinguish between the smooth and the rough is to reflect light from both surfaces. The smooth side reflects more light and has a higher shine or polish than the rough side. Also, you can examine the surfaces with a handlens.

You should practice with a new tissue before you use it on collection items. Try it on paper of different weights and in different states of condition. Make a habit of recording adhesive and tissue information for all the documents you treat.

TOOLS AND SUNDRIES

A. Brushes:

The selection of brushes is an important task. Sable brushes are preferred, but they are expensive. You should have two for pasting: a flat, 5/8-inch Sable (Grumbacker #4119) for applying the adhesive to the glass (or tissue), and a small-diameter, round Sable (Grumbacker #1, Series 626-B) for applying minute amounts of adhesive to torn edges in the tear mending technique (See Section C under Procedures).

You should have another 5/8-inch Sable, used dry, for laying down pasted tissue. This brush (only) is used directly on the tissue to flatten it and the teased fibers. To complete the mend, brush the assembled mend with a (dry) 2-inch varnish brush. (A varnish brush containing a minimum of 20% China bristles is preferred.) This brushing technique is a very mild form of rubbing down, and it is always conducted with the mend covered with cloth.

The Sable pasting brushes are washed and set frequently during a long mending session. At the end of the session, dry the brushes with the hair pointing downward. For mending small holes and small areas of missing corners, you might prefer to use a smaller, 3/8-inch, flat Sable brush.

B. Polyester lining cloth and blotting paper:

The polyester lining cloth used by the seamstress and tailor is an indispensable item for executing the long-fiber mend. Waxed papers leave residues, and release papers, such as vegetable parchment, react to moisture and the wrinkles and cockling that form may affect the mend. I use a white, 100% Trilobal Polyester lining cloth (CASINO PLUS) available at most yardage stores.⁸

The mends will not permanently adhere to polyester. The cloth is easily peeled away from the mend without damage to the mend or the cloth. Wash polyester cloth in plain water by hand or machine--use cold water to wash cloth used with methylcellulose supplements and warm water to clean cloth used with poly(vinyl alcohol) supplements. Cut the cloth to blotter size (or slightly smaller) with pinkish shears. For mending work use only clean, white blotting paper, preferably acid-free, COSMOS blotting produced by the Standard Paper Manufacturing Company of Richmond, Virginia.

C. Weights:

Some workers prefer drying long-fiber mends in cloth without using weights or blotters. Until you have developed skill in long-fiber mending, I suggest drying your mends in cloth/blotter sandwiches between two sheets of ordinary window glass. (Tape the edges of the glass for safety.) Small weights are needed to hold the damaged paper and the tissue in position during certain stages of the mending operation. Clean silver dollars will provide enough weight. Square brass tubing (1-inch square) filled with lead and cut in different lengths makes excellent weights for bookbinding and paper conservation work. However, for weighting the long-fiber mends, the weight of a 20x24-inch sheet of window glass is sufficient. The mend should not be rubbed vigorously or subjected to the pressure of a nipping press. (Light rubbing down is performed only over cloth or blotting paper.)

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D. Needles:

Make a probe by embedding the head of a bookbinder's sharp needle in the end of a 6-inch length of 3/16-inch diameter dowing. You should make another probe with a blunt needle. These probes will enable you to outline accurately and to handle the wetted tissue easily. The tissue is removed from the pasted glass surface with a sharp needle probe and laid onto the damaged paper with the aid of one or two probes.

E. Containers for adhesives:

I use 3/4-cup Corning PYREX-WARE storage containers for diluted adhesives and METHOCEL solutions. However, any wide-mouth, 8-oz jar with a screw-cap will do the job.

F. MYLAR plastic film:

Narrow strips of polyester film can be used in certain tear mending operations to protect the paper undergoing treatment--from the scribe, the ruling pen and the wetting - solution. (See Section C under Procedures.)

G. Light table or box:

A light table or a Saxon light box is convenient but not essential for constructing first-rate long-fiber mends. I use a light table for outlining assistance only; but some workers prefer to perform most of the mending operations over a light table or box with florescent tubes that do not generate heat.

PROCEDURES

A. Mending holes:

1. Examine the damaged paper and select an appropriate mending tissue and prepare the adhesives.
2. (Optional) Pare the edge of the hole on both sides with a sharp scalpel or fine emery cloth. Pare or sand toward the hole; work on a clean surface. (Ideally, you should remove equally minute amounts from both sides of the paper.) The decision to alter the paper in this manner will be determined by such factors as paper condition, kind and thickness of paper and the proximity of inks or other media.
3. Prepare three pieces of tissue, USUMINO or another long-fiber tissue, with a combined thickness slightly less than the thickness of the paper undergoing treatment.

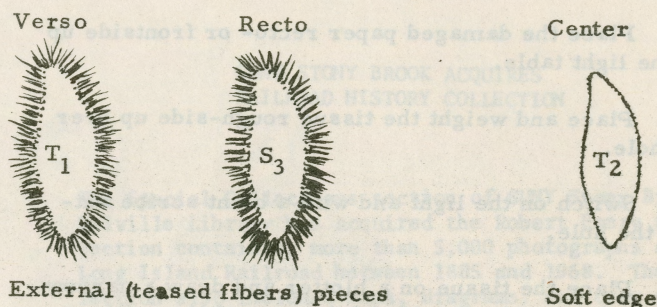


FIGURE 1: The letters designate which surface of the tissue is outlined; the numbers refer to the order of attachment. (In this system the adhesive is applied to the toothy (T) or rough surface only.)

4. Place and weight the damaged paper verso-side up on a cloth-covered blotter.
5. Apply adhesive evenly and thinly to a small area of glass.
6. Lay the rough side of the verso tissue (T₁) on the adhesive and tap it with your fingertips or a cotton tampon until it is completely wetted.
7. After 5 to 10 seconds, lift the tissue with a sharp needle and lay it over the hole. (Two sharp needles will help in some instances.) Be certain it is aligned correctly. Straighten the fibers with a sharp needle and flatten the tissue with the flat, dry Sable brush.
8. Cover with another cloth and lightly brush the mend area with the varnish brush. Cover with another blotter, rub down lightly with a flat bone folder, and then flip the sandwich over, so the recto-side of the document paper will be face up.
9. Lift the blotter and carefully peel away the cloth. Either transfer adhesive to the center piece (T₂) or lay it in the hole dry, without adhesive, rough side up. Flatten with the dry Sable brush.
10. Apply adhesive to another area of the glass and lay on the recto piece (S₃), rough side down. Tap to flatten.
11. Lift and lay the tissue over the hole. Straighten and flatten with the dry Sable brush. Replace the cloth and brush with the varnish brush. Replace the blotter and rub down lightly with your palms or a flat bone folder.
12. Place the sandwich between two sheets of glass until the mend is completely dry. (You can remove the top glass and blotter after 5 or 6 minutes and air dry in the cloth.)

Note: Only the dry Sable brush is used directly on the tissue. All other brushings and rubbings are performed over cloth and blotter.

Preparing the verso tissue (T_1):

- Place the damaged paper recto- or frontside up on the light table.
- Place and weight the tissue rough-side up over the hole.
- Switch on the light and with a blunt scribe outline the hole.
- Place the tissue on a blotter and draw a narrow line slightly to the outside of the scored line with a ruling pen filled with a METHOCCEL A4C sizing solution. Take the pen around twice. (Keep the opening of the pen small.)

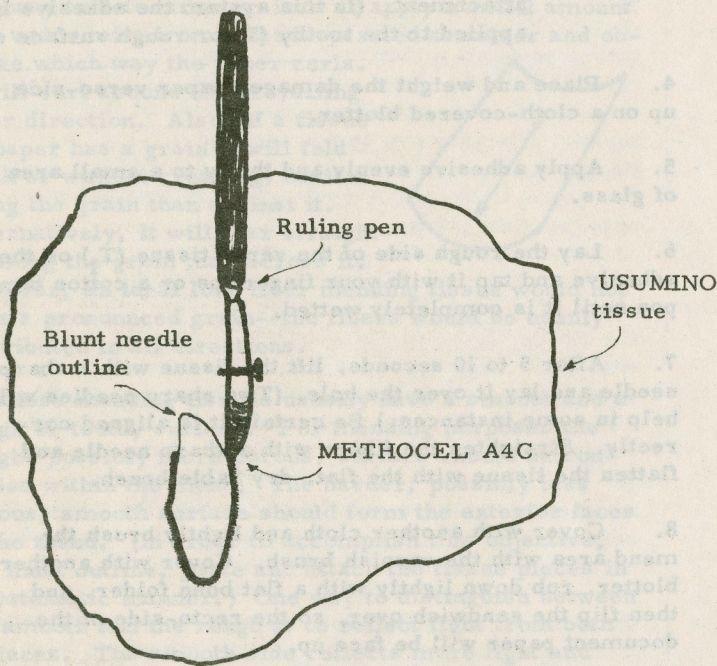


FIGURE 2: Drawing a wet line.

- Immediately pull the tissue along the wet-line to extricate the outlined area. The tissue is pulled on the wet-line to produce lengthy fibers for overlapping the edge of the hole. Tease the fibers and place the tissue out of the way--rough-side up on a dark-colored felt cloth. T_1 will be the first piece attached, and it will be applied to the verso or backside of the damaged paper. The adhesive is applied to the rough or toothy side.

Preparing the center tissue (T_2):

- With the paper recto-side up, outline the tissue on the rough-side with a blunt needle.
- Place the tissue on a blotter and go over the scored line with a sharp needle or the back-edge of the scalpel. Extricate the scribed area without drawing a wet-line. The scalpel or needle will produce a

soft or feathered edge so that the center piece will fit the hole without showing a sharp or hard edge and without overlapping tissue or fibers. T_2 does not have to be pasted. Place it rough-side up on the cloth.

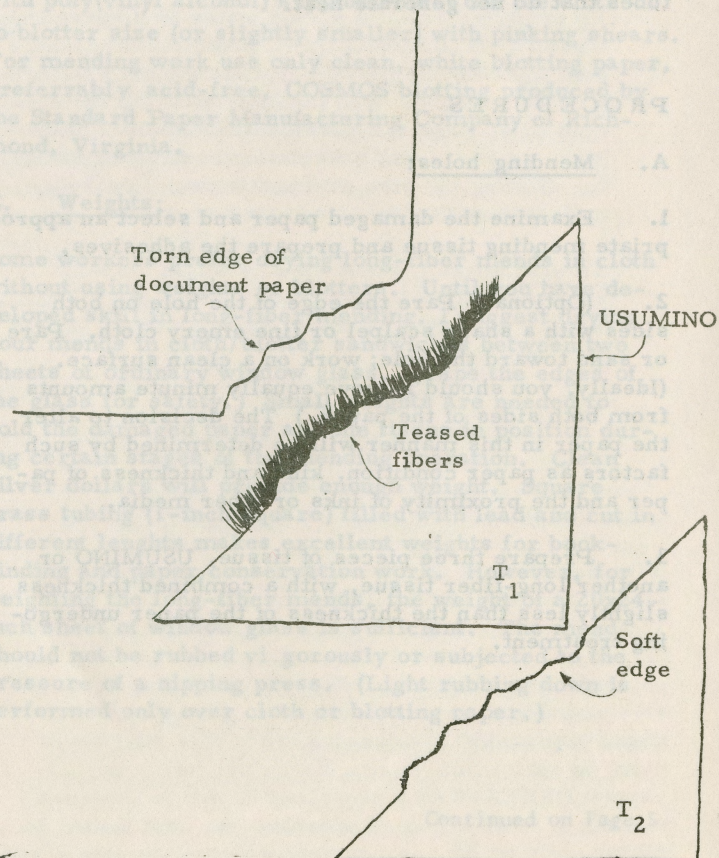
Preparing the Recto tissue (S_3):

- With the paper recto-side up, outline on the smooth side of the tissue.
- Draw a wet-line and extricate. Tease the fibers and set aside, smooth-side up. S_3 is the last to be attached, and it is applied to the recto- or frontside of the damaged paper. The adhesive is applied to the rough side of the tissue.

B. Mending missing corner areas:

The technique for replacing missing corners with tissue are essentially the same as those listed for mending holes. One convenient aspect of mending corners is that you can use large pieces of tissue and then trim them to page-size after the mend is dry. This enables you to identify surfaces and pieces with pencil and prevents confusion if the pieces get mixed up. The polyester cloth is removed from a corner mend by pulling it away from the corner of the mend and toward the center of the page.

FIGURE 3: Missing corner and replacement tissues.



Continued on page 13

MARAC MEMBERS GET NHPRC GRANTS

Grants totaling more than a half million dollars have been authorized to twenty-one institutions by the National Historical Publications and Records Commission. The awards will support the preservation and use of American historical materials.

The grants included the following projects in the MARAC area:

George C. Marshall Foundation, Lexington, Va.,
For a highly selective edition of career papers of President Truman's secretary of defense and secretary of state. \$8,250.

Pennsylvania Historical and Museum Commission,
Harrisburg, for the "Papers of Henry Bouquet,"
Vol. III. Maximum of \$10,000.

Baltimore Region Institutional Studies Center,
To sustain a project to preserve and describe records of the Baltimore City Planning Department. \$6,698.

New York State Archives, Albany,
To sustain, on an emergency basis for four months, temporary personnel to assist in the survey of official records of New York State and the identification of materials of sufficient historical value to warrant preservation. \$18,800.



NEH SUPPORTS PROJECTS TO MAKE
ARCHIVAL COLLECTIONS MORE
ACCESSIBLE

Thirty-four libraries, universities, archives, and historical organizations in seventeen states and the District of Columbia have recently received National Endowment for the Humanities grants to assist them in making their collections more useful to scholars and the general public.

For further information contact the National Endowment for the Humanities, Washington, D.C. 20506

SUNY STONY BROOK ACQUIRES RAILROAD HISTORY COLLECTION

The Special Collections section of SUNY Stony Brook's Melville Library has acquired the Robert Emery Collection containing more than 5,000 photographs of the Long Island Railroad between 1885 and 1968. The collection also includes maps, diagrams, and crew sheets. The collection provides detailed historical documentation of the growth and development of railroad transportation on Long Island.



ORAL HISTORY COURSES AND WORKSHOPS

Courses in Oral History will be taught this spring and fall at Catholic University of America, George Washington University, University of Maryland, and the Community College of Baltimore. The Pennsylvania Historical and Museum Commission will offer four, two-day workshops: two on the Urban Place, one on Community Life, and one on the History of Family Life. There will also be an Oral History Workshop on Saturday, March 26, 1977, at the Community College of Baltimore. This workshop is sponsored by the Maryland Bicentennial Commission, Maryland Historical Society, University of Maryland-CHMAR, and the college.



MARAC Local Arrangements Committee tests Convention site



Grants totaling more than a half million dollars have been authorized to twenty-one institutions by the National Historical Publications and Records Commission. The awards will support the preservation and use of American historical materials.

The grants included the following projects in the historic areas:

Join Us

George C. Marshall Foundation, Va., for a highly selective edition of career papers of President Truman's secretary of defense and secretary of state, 1945-1953.

May 13-14

University of Maryland, College Park, Md., for a study of the life and work of the late President John F. Kennedy.

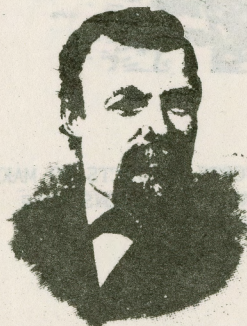
Baltimore City Historical Society, Md., for a study of the life and work of the late President John F. Kennedy.

New York State Archives, Albany, for a study of the life and work of the late President John F. Kennedy.

DEAR REMEMBRANCE OF

ATLANTIC CITY, N. J.

SONG AND CHORUS.



WORDS BY

KARL REUBER.



MUSIC BY

H. LUD. FRANK.

*Yours truly,
Karl Reuber.*



PRICE, 15 CENTS.

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cooperative efforts among institutions and organizations, and to improve the knowledge, performance, and professional skills of those who work with historical records.

Records program grants are not intended to replace support from other sources for historical records projects; rather, they are intended to supplement and expand such projects throughout the country.

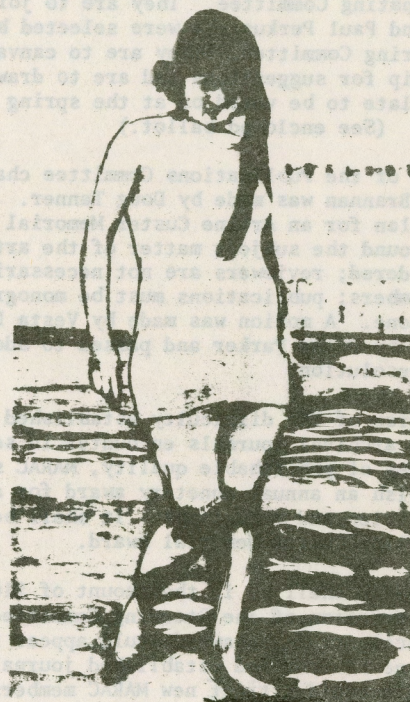


MARAC MEETS IN HARRISBURG

The fall business meeting for MARAC was held Oct. 30 at the Holiday Inn in Harrisburg. Carl Peterson, Ron Becker presided and in the absence of President Mary Focaccia, he reported a balance of \$1,412.97 as of August 1976.

Robert Morris, Frances Becker and Elizabeth ten Houten were nominated and elected by acclamation to the Nominating Committee. They are to join Doug Lanner and Paul Petersen selected by and from the Steering Committee. They are to carry out the membership for suggestions and to draw up a double slate to be voted on at the spring business meeting. (See next page.)

A report on the business meeting chaired by Robert Morris was given by Doug Lanner. Discussion of the plan for an annual award ceremony was held around the award. The articles to be considered for awards are to be submitted by the end of the year. The award ceremony will be held at the end of the year. The award ceremony will be held at the end of the year.



"In the future, we shall continue to work for the improvement of the historical records field. We shall continue to work for the improvement of the historical records field. We shall continue to work for the improvement of the historical records field.

This award ceremony will be held at the end of the year. The award ceremony will be held at the end of the year. The award ceremony will be held at the end of the year. The award ceremony will be held at the end of the year. The award ceremony will be held at the end of the year.

An award ceremony committee of five, three of whom constitute a quorum, would be elected to select review standards to be made known to the membership. Select reviewers, and make the award. Reviewers must be published scholars and not water carriers. The two people with the highest number of votes will be elected to three year terms on the award committee. The award committee will be elected to three year terms. The award committee will be elected to three year terms.

Future meetings will be held at Oglethorpe, Georgia, in 1977, and at Oglethorpe, Georgia, in 1977, and at Oglethorpe, Georgia, in 1977.

MARAC MEETS IN HARRISBURG
by
MARTHA SLOTTEN

The fall business meeting for MARAC was held Oct. 30 at the Holiday Inn Town in Harrisburg. Chairperson Ron Becker presided and in the absence of Treasurer Mary Boccaccio, he reported a balance of \$3,619.97 as of August 1976.

Robert Morris, Frances Seeber and Elizabeth ten Houten were nominated and elected by acclamation to the Nominating Committee. They are to join Doug Tanner and Paul Perkus who were selected by and from the Steering Committee. They are to canvass the membership for suggestions and are to draw up a double slate to be voted on at the spring business meeting. (See enclosed ballot.)

A report of the Publications Committee chaired by Beverly Brannan was made by Doug Tanner. Discussion of the plan for an Arline Custer Memorial Award centered around the subject matter of the articles to be considered; reviewers are not necessarily to be MARAC members; publications must be monographs that stand alone. A motion was made by Vesta Lee Gordon, seconded by Peter Parker and passed to adopt the following resolution:

"In view of the difficulty established professional archival journals encounter in securing articles of publishable quality, MARAC shall establish an annual monetary award for authors of articles and monographs. It shall be named the Arline Custer Memorial Award.

This award shall be in the amount of \$100.00 at the discretion of the Steering Committee. Announcement of the award would appear in the MARAC newsletter and established journals. Such an award could attract new MARAC members and encourage emulation by other regional groups. Any MARAC member will be eligible upon application and submission of copies of the published item. Only articles published during the calendar year and submitted by January 31 of the following year will be considered by the committee for award at the subsequent spring meeting.

An award screening committee of five, three of whom constitute a quorum, would be elected to accept applications, secure copies for review, establish review standards to be made known to the membership, select reviewers, and make the award. Reviewers must be published scholars and not under consideration themselves. The two people with the highest number of votes will be elected to three year terms on the award screening committee; the remaining three to two year terms. Subsequently all terms will be three year terms."

Future meetings will be at Atlantic City, May 13-14, 1977, and at Oglebay Park, W. Va., Oct. 28-29, 1977.

WILLIAM PENN, The Founder
—"We Lay A Foundation For
After Ages"

NATIONAL HISTORICAL RECORDS PROGRAM
ANNOUNCES GRANTS

Through its national historical records program, the National Historical Publications and Records Commission encourages a greater effort at all levels of government and by private organizations to preserve and make available for use those records, generated in every facet of life, that further an understanding and appreciation of American history. In the public sector, these historical records document significant activities of State, county, municipal, and other units of government. In the private sector, historical records include manuscripts, personal papers, and family or corporate archives that are maintained by a variety of general repositories as well as materials in special collections relating to particular fields of study, including the arts, business, education, ethnic and minority groups, immigration, labor, politics, the professions, religion, science, urban affairs, and women. In addition to supporting projects relating directly to a body of records, the Commission may also support projects to advance the state of the art, to promote cooperative efforts among institutions and organizations, and to improve the knowledge, performance, and professional skills of those who work with historical records.

Records program grants are not intended to replace support from other sources for historical records projects; rather, they are intended to supplement and expand such projects throughout the country.



CONSERVATION

The Conservation Information Program at the Smithsonian Institution is now offering two series of slide and video tape presentations intended to acquaint organizations and individuals with a selection of the principles currently practices in the areas of paper, wood, and textile conservation. Of the storage and treatment of paper artifacts which includes discussions of discoloration, washing, deacidification, reinforcement and bleaching.

The video tape presentations are available on short term loan and are intended to be seen in consecutive order. They will be mailed in boxes of three or individually. A fee of \$1.00 per tape is charged to cover the cost of mailing, insuring, and handling.

Contact Ellen Borowski, Conservation Information Program, 2235 Arts and Industries Building, Smithsonian Institution, Washington, D.C. 20560.

The Archives of American Art of the Smithsonian Institution has recently come out with two new publications, a procedural manual and a checklist of the collections. A Checklist of the Collection, compiled by Arthur Breton, Nancy Zembala and Anne Miasiro, was prepared in 1975. The foreword gives a brief introduction to the Archives and its program. It gives a list of regional offices and mentions additional bibliographic notations. A section on the scope, limitations, access, restrictions and interviews is helpful, explaining the checklist briefly and succinctly. The body of the publication is actually a checklist. The form style presentation gives collection names, size, whether material is restricted, dates, content, and microfilm roll number.

BOOK REVIEWS

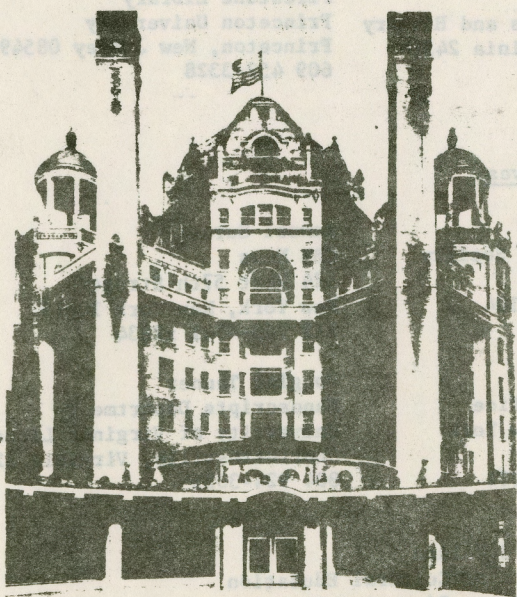
by

Mary Boccaccio

Content includes letters, photos, slides, writings, notes, sketches and drawings, business records, scrapbooks, interviews, printed matter and other. Other is not defined, only checked for material that does not fit the other slots. The checklist is an impressive volume listing 555 collections in a style

that is both quick and easy to read. Because checklist information is prepared at the time the collection is processed and cards are prepared, additional information accumulates and there will probably be new volumes at regular intervals.

The Manual for Archives Technicians by Nancy Zembala is written for the technicians in the Archives of American Art and in some cases, specifically for their Washington Office. Like all precedural manuals, it will probably be revised as their collections grow and staff expands. The introduction defines Archives, historical manuscripts, personal papers and collections in terms which make the distinctions between the types of materials understandable. Content includes sections on finding aids, preservation guidelines, restrictions accessioning, processing, temporary removal of documents from collections, microfilming and shipping. Archives forms are scattered liberally throughout the manual. The forms themselves generally are easy to read and explicit. The section on temporary and permanent catalog cards samples possible cards and then explains them, section by section. Information given is enough to be useful to the technicians and unnecessary information has not been included. The section on microfilming includes some definitions which are helpful to new technicians but also to Archives that do not ordinarily deal with microfilm. The sections themselves appear to be brief but comprehensive for each procedure. The manual is not intended to be fully inclusive of all Archives procedures and so notes at the beginning. Manuals like these are useful, though, for many archives because we may adopt what will fit from many institutions and thereby strengthen our own departments.



The Marlborough-Blenheim Hotel
Site of
MARAC Spring Meeting
May 13-14

SUNY ALBANY WORKSHOPS

The School of Library and Information Science at the State University of New York at Albany, will offer ten one-day workshops in the spring 1977 semester as part of its Continuing Education Program. Two series -- one on Computer -Based Bibliographic Searching and the other on the Structure of Individual Data Files--will include lectures, demonstrations, and on-line practice. These are:

Lockheed Dialog System	2/4/77
SDC Orbin System	2/9/77
BRS Stairs System	2/11/77
NTIS (National Technical Information Service)	2/18/77
Sci Search and Soc Sci Search (ISI)	3/4/77
Enviroline/Energyline	3/11/77
CAIN (NAL)	3/18/77
CIS/American Statistics Index	3/25/77

For further information on these contact Robert Burgess (518)457-8864. On April 1 Dr. Ryland Hewitt, Director of the Capital Area Speech Center, will offer a workshop on improving communication skills: Librarians as Formal/ Informal Communicators. On April 15 Documents Librarians and the Political Process will feature Bernadine B. Hoduski, Special Library Assistant on the staff of the Joint Committee on Printing.

For further information, contact Lucille Whalen (518) 457-8575

NARS GETS VIETNAM WAR FILES

The Machine-Readable Archives Division has accepted from the Office of the Secretary of Defense magnetic tape files documenting the Vietnam War. The records contain information on combat and the conditions and attitudes of the civilian population. They include the Hamlet Evaluation System, which measured the security of the Vietnamese people from Viet Cong and North Vietnamese harassment and exploitation; the Pacification Attitude Analysis System, which documented civilian attitudes toward the Saigon government; and HERBO-2, an account of missions and damage assessments in the Allied herbicide program. These files were used by military planners and commanders from 1966 through 1974. The Archives holding of computerized records on the war now totals some 45 files on 200 reels of tape.

MARAC STEERING COMMITTEE 1976-77

Chairman

Ronald Becker
Special Collections Department
Rutgers University Library
New Brunswick, New Jersey 08901
201 932-7510 or 7527

Treasurer

Mary Boccaccio
Maryland Room
University of Maryland Library
College Park, Maryland 20742
301 454-3035 or 4020

Secretary

Martha Slotten
Dickinson College Library
22 Northeast Street
Carlisle, Penna. 17013
717 243-5121 x399

State Representatives

Adele Lerner
Medical Archives
New York Hospital
Cornell Medical Center
1300 York Avenue
New York, New York 10021
212 472-5759 or 5760

Stephanie Morris
Franklin Institute
Philadelphia, Pennsylvania 19103
215 448-1442 or 1443

Vesta Gordon
Cabell Library
Virginia Commonwealth University
Richmond, Virginia 23220

Ellen Hassig
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Charleston, West Virginia 24314
304 348-2278

Barbara Hearn
Winterthur Museum
Winterthur, Delaware 19735
302 656-8591 x310

Nancy Zembala
Archives of American Art
Smithsonian Institution
Washington, D. C. 20560
202-381-6174

Richard Cox
Maryland Historical Society
201 West Monument
Baltimore, Maryland 21701
301 685-3750

Edith Blendon
Firestone Library
Princeton University
Princeton, New Jersey 08549
609 452-3328

At Large Representatives

Robert Morris
New Jersey Historical Society
230 Broadway
Newark, New Jersey 07104
201 483-3939

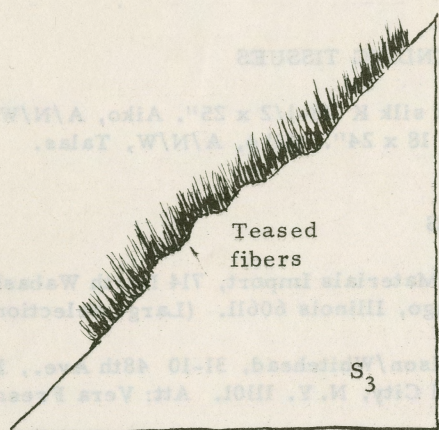
Paul Perkus
University Reports Office
City University of New York
535 East 80th Street
New York, New York 10021
212 794-5505

Samuel Suratt
CBS News
524 West 57th Street
New York, New York 10019
212 765-4321 x2834

Douglas Tanner
Manuscripts Department
University of Virginia Library
Charlottesville, Virginia 22901
804 924-3025

Edward Weldon
Office of Cultural Education
The State Education Department
Albany, New York 12234
518 474-1195

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Note: Open and transparent spaces should not form between tissue and paper. The soft edge of the center piece must meet the entire circumference or length of the torn edge. The solid portion of the two external pieces should not overlap the torn edge. Also, do not apply adhesive to the edges of holes and corners. Holes and corners can be mended with only two layers of tissue. Applying adhesive to the center piece of a three-piece mend is optional.

C. Mending tears:

Tears with overlapping edges can be mended with or without teased fibers. The paper is actually split along its thickness, and the overlapping layers will form the foundation for a strong mend. However, incorporating fibers into the split will provide additional support.

1. Tears with overlapping edges

- Examine the tear; flatten and arrange the edges.
- On the light table, place a strip of tissue over the tear and weight it.
- Score or outline the tear-line on either tissue surface.
- Place the tissue on a blotter and draw a METHOCCEL wet-line over the scored line.
- Pull and tease the fibers. Place and weight the damaged paper on a cloth-covered blotter.
- Lift an edge of the tear and apply a minute amount of an undiluted wheat or rice/poly (vinyl alcohol) or methylcellulose adhesive along the inside surfaces of the tear.
- With the edge still raised and the fibers still damp with sizing solution, position the prepared fibers over the flat edge so their length is bisected by the mid-line of the tear.

- Drop the edge, flatten the edges and fibers with a dry Sable brush, cover with cloth and blotter, rub down lightly and air dry or dry under glass.
- When dry, support the tear-line and pull away the tissue. This will leave many fibers but no solid areas of tissue. (To facilitate pulling, you can lift and wet the tissue with sizing. Then flatten the fibers with a dry Sable brush. The sizing will serve to secure loose fiber ends.

2. Sharp tears with or without missing areas

This mending technique involves attaching a narrow strip of tissue to opposite sides of a torn sheet by passing it through the tear. The tissue should not overlap the paper more than 1/8-inch on either side of the tear.

- Working on the light table or box, insert a strip of tissue and polyester film (MYLAR) between the edges of the tear and outline the tear; remove the tissue and draw a wet-line. Pull and tease the fibers. (You can use a long- or short-fiber tissue.)
- Weight the paper; lift one edge and apply an undiluted wheat or rice/poly(vinyl alcohol) adhesive to it. With the MYLAR still in place, position the prepared tissue over the plastic so the tissue body extends beyond the flat edge and covers any missing areas of paper along the raised edge by 1/16- to 1/8-inch.
- Drop the pasted edge; cover with cloth and blotter. Rub down lightly. Dry under glass.
- With the MYLAR still in place, draw a wet-line slightly removed from the tear-line and covering any missing areas in the unpasted edge. Support the dried edge and pull the unwanted area of tissue away. Remove the MYLAR.
- Turn the paper over, lift the remaining edge and apply adhesive to it. Drop the edge, cover and dry.

FOOTNOTES

1 METHOCCEL is the Dow Chemical Company's trade name for methylcellulose. Samples and their HANDBOOK ON METHOCCEL can be obtained by writing to Dow Chemical Co., Midland, Michigan 48640.

2 ELVANOL is the Dupont trade name for polyvinyl alcohol in powder form. Grade #71-30 (28-32cp) can be obtained from chemical supply houses such as J. T. Baker or VWR Scientific.

3 Rice and wheat starches can be purchased from Chinese grocery stores, some chemical supply houses and Talas, 104 Fifth Ave., N.Y. 10011. Instructions for making rice and wheat starch pastes, including information on polyvinyl alcohol and methylcellulose supplements, can be found in the "Technical Notes" columns of the M-A-A NEWSLETTER vol. 4 nos. 3 and 4 (July and October 1975). The rice or wheat starch paste with a supplement is the principle adhesive for the long-fiber mending technique.

4 I use this 0.75% METHOCEL A4C solution in larger quantities to re-size paper.

5 This is a 2% PVOH solution based on the total weight of the paste ingredients--starch powder and water.

6 This is a 2% METHOCEL solution based only on its own weight--methylcellulose powder and water.

7 In the three-layer mend which will be described in this article, you can combine two different weights of tissue; however, the two outside or external pieces must be the same weight.

8 CASINO PLUS 100% Trilobal Polyester lining cloth is manufactured in Japan and imported by the Retail and Speciality Fabric Division of The Spring Mill, Inc., 1430 Broadway Ave., New York, N.Y. 10018.

TISSUES FOR LONG-FIBER MENDING

Preferred:

- #2 USUMINO 24-1/2 x 36", 23 g/sqm. Moriki Co.
- #3 USUMINO 28 x 37", 16 g/sqm. Moriki Co.
- #4 USUMINO 24 x 36", 18 g/sqm. Moriki Co.

Alternative:

- MINOKICHI 24 x 38", 39 g/sqm. Process Materials.
- TANAKA (T-5) 21 x 44", 24 g/sqm. Aiko Imports.

OTHER MENDING TISSUES

Gampi dark silk K 18-1/2 x 25". Aiko, A/N/W, Talas.
Silk tissue 18 x 24". Aiko, A/N/W, Talas.

ADDRESSES

Aiko's Art Materials Import, 714 North Wabash Ave., Chicago, Illinois 60611. (Large selection.)

Andrew/Nelson/Whitehead, 31-10 48th Ave., Long Island City, N.Y. 11101. Att: Vera Freeman.

Flax's, 250 Sutter St., San Francisco, California. (415) 391-7400. (In drawer #30 you can find 2 weights of USU MINO BUFF--MB 186. These are probably manufactured by Moriki.)

Moriki Paper Co., 678 Namamugi-cho, Tsurumi-ku, Yokohama, Japan. (Small orders, 50 sheets each, filled at convenience of manufacturer.)

Paul Mucci, 3045 Fillmore Street, San Francisco, California 94123. (For possible cooperative purchases and other ordering information.)

Process Materials Corp., 329 Veterans Blvd., Carlstadt, N.J. 07072.

Talas, 104 Fifth Ave., New York, N.Y. 10011.

Yamada Shokai Co., 5-5 Yaesu, Chuo-Ku, Tokyo, Japan. (Purchase Sample Book #2. Some are suitable for long-fiber mending.)

LC LEAFLETS

Four Library of Congress preservation leaflets are now available free for the asking. They are "Selected References in the Literature of Conservation", "Environmental Protection of Books and Related Materials", "Preserving Leather Bindings", and "The Physical Protection of Brittle and Deteriorating Documents by Polyester Encasement".

Write to Library of Congress, Assistant Director for Preservation, Administrative Department, Washington, D.C. 20540.

ROBERT H. BAHMER PORTRAIT COMMITTEE FORMED

A committee of prominent archivists, chaired by Forest L. Williams, National Archives and Records Service, has been formed to solicit funds for a portrait of Robert H. Bahmer, fourth Archivist of the United States from 1966 to 1968. Dr. Bahmer was a founding member, a Fellow, and President (1961-1962) of the Society of American Archivists. He also served as Secretary General of the International Council on Archives and as Chairman of the Extraordinary Congress held in Washington, D. C., in 1966. Any funds received that are in excess of need will be turned over to the Society of American Archivists Scholarship Fund. MARAC members who wish to may send checks made out to the National Archives Gift Fund, addressed to the Robert H. Bahmer Portrait Committee, National Archives Building, Washington, D. C. 20408.

the mid-atlantic archivist

LONG ISLAND U. ARCHIVES INSTITUTE

THE LEO BAECK INSTITUTE ANNOUNCES THE JULIE BRAUN-VOGELSTEIN COLLECTION (1883-1971)

Art historian, archaeologist and writer. This 45-foot collection contains the papers of four generations of the distinguished Braun, von Kretschman, von Gustedt-Pappenheim and Vogelstein families. A 12-foot section contains Julie Braun-Vogelstein's correspondence with Otto, Lily and Heinrich Braun, and her parents, brothers and other family members (1897-1960). Further correspondents include, among others, Friedrich Thimme, Belgian socialist and later fascist de Man (over 100 letters from 1926 to 1933), Edm. Hildebrandt (1918 - 1938), Emma Adler, Friedrich Meinecke, Arnold Brecht, Paul Tillich, Kurt Paesler, and Adam von Trott zu Solz (1932-1942). Collection also includes research correspondence for family biographies and art history books, interviews, photos, reviews, clippings, etc. Among other materials are personal documents; drawings and numerous manuscripts, including drafts of her famous memoirs; the Heinrich Braun biography and various essays about art and architectural history. (In German and English)

LILY BRAUN (1865-1916), third wife of Heinrich Braun, feminist, socialist politician and author. Papers contain her handwritten diary, correspondence and clippings. Also included is army correspondence between Lily Braun's father, Hans von Kretschman, a Prussian general, and his wife; and the papers of Jenny von Gustedt-Pappenheim, Lily Braun's grandmother and illegitimate child of Jerome Bonaparte. The latter's papers contain correspondence with family members, five personal notebooks and letters to Ottilie Goethe, Walter and Wolfgang Goethe (1834-1881), and Empress Augusta (1869-1889). (In German and French).

SUMMARY GUIDE TO WINTERTHUR HOLDINGS

A Summary Guide to a portion of the Winterthur Estate Archives' holdings has recently been compiled. A xerographic copy of this Guide is now available for \$2.00. Enquiries should be directed to: Barbara Hearn, Archivist, Winterthur Estate Archives, Winterthur Museum, Winterthur, Delaware, 19735

The First Annual Archives Institute of the Palmer Graduate Library School of Long Island University was held at C. W. Post Center, Greenvale, Long Island, New York on November 13, 1976. This one-day intensive exploration of basic archival principles featured outstanding speakers each year who presented in-depth papers centered about one theme. The theme was Appraisal. The objective of the Institute encouraged more fundamental study and writing on the development of archival principles. Speakers for the morning session of the First Institute were F. Gerald Ham of Wisconsin State Historical Society, Philip P. Mason of Wayne State University Labor and Urban Affairs archives, and William I. Rofes of Records Analysis and Control of IBM. The afternoon was devoted to three panel workshops on practical problems of appraisal in College and University Archives, Local Archives, and the Manuscript Library, chaired by Shonnie Finnegan, Arthur Konop, and Robert Morris.

FRANK EVANS TO UNESCO ARCHIVES

Frank B. Evans, one of three MARAC founders, has received a two-year appointment as a program specialist in archives for UNESCO in Paris. He moved there with his family in April.

At UNESCO, Evans is working in the Department for Documentation, Libraries and Archives. His appointment was made by the State Department.

Formerly NARS Regional Commissioner in GSA Region 3, Evans has had a varied career at the Archives, including service as an assistant to the Archivist. Long interested in the international archival field, he served as UNESCO expert on missions to Turkey in 1968 and Liberia in 1973 and as the NARS delegate to the ICA Congress in Brussels in 1964. Evans recently spent two months in Brazil lecturing on archives management.



MARRA IS
HAVING THE
NEXT MEETING
IN ATLANTIC
CITY

THERE
GOES
THE
BOARD-
WALK

OVER
150
ARCHIVISTS
WILL
BE
THERE

SOUNDS
LIKE THE
OLD
NUMBERS
GAME.

SPEECHES,
WORKSHOP,
AND
TOURS.

THERE'S
GOT TO BE
A
GIMMICK!

THERE'S NO
GIMMICK, BUT
THE CITY JUST
PASSED A
NEW LAW...

WHAT IS
IT?

